

SPECIAL DUTCH EXHIBITION NUMBER
BULLETIN OF THE
ART INSTITUTE
OF CHICAGO

NOVEMBER NINETEEN FORTY-TWO



THE MILKMAID, PAINTING BY JAN VERMEER (1632-1675). LENT TO THE EXHIBITION OF GREAT DUTCH MASTERS BY THE RIJKSMUSEUM, AMSTERDAM.

VOLUME XXXVI

NUMBER 6

THIS ISSUE CONSISTS OF TWO PARTS OF WHICH THIS IS PART I



A SYNDIC OF AMSTERDAM BY REMBRANDT (1606-1669). PAINTED IN 1635. LENT ANONYMOUSLY.

Published two issues bi-monthly September-October, April-May, five issues monthly, November, December, January, February, March, by The Art Institute of Chicago at 1009 Sloan Street, Crawfordsville, Indiana. Correspondence pertaining to subscriptions may be sent to 1009 Sloan Street, Crawfordsville, Indiana, or to the Chicago office at Adams Street and Michigan Avenue. Entered as second class matter January 17, 1918, at the Post Office at Crawfordsville, Indiana, under the Act of August 24, 1912. Acceptance for mailing at special rate of postage provided for in section 1103, Act of October 3, 1917, authorized on June 28, 1918. Subscription included in membership fee; otherwise \$1.00 per year. Volume XXXVI, Number 6.

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PORTRAIT OF A YOUNG WOMAN
 BY REMBRANDT. PAINTED ABOUT
 1665, THIS IS PROBABLY A POR-
 TRAIT OF MAGDALENA VAN LOO,
 WIFE OF REMBRANDT'S SON,
 TITUS. LENT BY MR. FRANK P.
 WOOD, TORONTO.



EXHIBITION OF GREAT DUTCH MASTERS

FOR the third time the Art Institute is able to bring to the Middle West a superb collection of pictures representing one of the great European schools of painting. Two years ago the Italian Exhibition afforded a unique opportunity of seeing some of the most important examples of Renaissance painting and sculpture. Following this came the great French Exhibition offering an extensive survey from the late eighteenth century to the present time. This season the Art Institute has assembled a splendid collection of Dutch paintings of the seventeenth century. Only the most important Masters are represented and the finest examples from each of these is included. The exhibition has been arranged in collaboration with the Royal Netherlands Government, through the Netherlands Information Bureau, who have

graciously permitted the showing of important pictures from the Rijksmuseum in Amsterdam and the Ten Cate Collection in Almelo, Holland. These will be augmented by outstanding paintings from important collections in this country. In addition to this a painting has been most considerably lent by the King of England.

In the seventeenth century Dutch painting developed to its highest point and produced a group of artists of extraordinary brilliance. Rembrandt, Vermeer, and Hals alone would be more than sufficient basis on which to claim a great reputation. These men are especially featured in the exhibition, though their important contemporaries are also represented. The preview for Members and guests is Tuesday, November 17, 4 to 7 P.M. The exhibition will run from November 18 to December 16.



A DOMESTIC SCENE BY JAN STEEN (c. 1626-1679). NEVER BEFORE EXHIBITED, THIS WAS ESPECIALLY LENT TO THE EXHIBITION OF GREAT DUTCH MASTERS BY HIS BRITANNIC MAJESTY, KING GEORGE VI, BUCKINGHAM PALACE, LONDON.



NICOLAES VAN DER MEER BY FRANS HALS (1585-1666). PAINTED IN 1631. THE SITTER WAS BURGOMASTER OF HAARLEM AND COLONEL OF THE OLD SHOOTING GUILD. LENT BY THE FRANS HALS MUSEUM, HAARLEM.

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A DELFT COURTYARD BY PIETER
DE HOOCH (1629-1683?).
PAINTED ABOUT 1656. A CHAR-
ACTERISTIC, OUTSTANDING WORK
OF THE ARTIST'S BEST DELFT
PERIOD. LENT BY MR. H. E.
TEN CATE, ALMELO, HOLLAND.



CORNELIA VAN DER MEER BY
HALS. PAINTED IN 1631. THE
SITTER WAS THE WIFE OF
NICOLAES VAN DER MEER. LENT
BY THE FRANS HALS MUSEUM,
HAARLEM.

THE BACKGROUND OF DUTCH PAINTING

TO most of us Dutch seventeenth-century painting calls to mind the art of Rembrandt and the Dutch Little Masters, a subject somewhat familiar and not difficult to comprehend. The exhibition of Great Dutch Masters will fully demonstrate the greatness and charm of these artists. What can the Gallery of Art Interpretation do to enhance our enjoyment and understanding of the exhibition? Unlike much seventeenth-century painting, an exhibition of Dutch masters of this period does not present a series of richly decorative wall panels with striking patterns of luminous color. We may well ask why thousands of these small masterpieces were produced, who paid for them, how did an artist learn his trade, and what were his methods? We may also ask as we study the paintings of Rembrandt, why

his work was so different, what influences affected his style, how did his paintings appeal to the Dutch connoisseurs of the day?

The Background of Dutch Painting, arranged in the Gallery of Art Interpretation from November 17 to February 1, will try to answer these and other questions graphically and briefly.

First a group of paintings presents various artists at work in their studios, usually small rooms with north light entering through four-part leaded windows equipped with curtains to regulate the light. The painter using easel and palette like those of today applies his color to canvas. Often he steadies his right hand with a maulstick held in his left. Sometimes a young apprentice grinds the colors or rushes up with a fresh supply for the master. Accessories suggest other steps in the training of these



CHRIST WASHING THE DISCIPLES' FEET, PAINTING BY REMBRANDT, OWNED BY THE ART INSTITUTE OF CHICAGO, ROBERT ALEXANDER WALLER MEMORIAL.

student-apprentices: a book of Italian engravings to be copied and plaster casts and an anatomical lay figure to be drawn. A lighted candle or lantern suggests the artist's interest in artificial light; polished musical instruments, soft-colored shells, blue and white porcelains, Delft jugs, a Gobelin tapestry, a Venetian glass goblet, a brass chandelier remind us of the painter's careful rendering of materials and textures.

The second section reviews the actual setting in which the painters lived and worked and no photographs could be more explicit than the landscape and architectural subjects so faithfully recorded by Holland's painters. The sober monotony of the land itself may explain the emphasis on horizontal and vertical lines rather than flowing curves in most Dutch compositions, even those of subjects other than landscape. The flat meadowland patterned by straight canals and ditches and roads, the brick-paved streets, brick houses with step gable roofs and white stone trim are utilized for strong and harmonious design in such paintings as Ruisdael's *View of Haarlem* and Vermeer's *View of Delft*. The coast with its busy boatsmen and fishermen in small boats, the sea with its high-masted sailing vessels making off to distant ports for the great trading ventures of the time are seen in the marines of Jan van de Cappelle and Willem van de Velde. Dank woods with their refreshing verdure in paintings by Hobbema and Ruisdael record this important part of Holland's landscape.

We feel acquainted with the people of seventeenth-century Holland through the paintings of the period and here are shown in the third section of the exhibition the faces and costumes and taste of the rich bourgeoisie who could and did commission portraits and other pictures.

In a fourth section glimpses by the Dutch Little Masters into the homes of these patrons bespeak their affluence and culture. In rooms with stained-glass windows and tessellated floors ladies dressed in satin and velvet play musical instruments or engage in some more futile occupation. The room furnishings reflect the influence and taste



THE ELEGANT COMPANY, PAINTING BY JACOBUS OCHTERVELT (DUTCH, c. 1635-c. 1709). OWNED BY THE ART INSTITUTE OF CHICAGO, THE ELLA M. SCHAPPER FUND.

of the merchant class. Framed pictures hang on the walls or maps showing the Holland of which they were so proud or possibly the seven seas over which the great sailing ships traveled to bring back rugs from the Levant or Persia, glass from Venice, porcelain from China and Japan.

The last section, called *Foreign Influences*, shows the effect on Dutch painting of the Italian baroque schools of Caravaggio and Carracci, the post-Raphael style which so impressed certain Dutch artists on their visits to Rome. We compare the concentration of light in paintings by Gerrit van Honthorst with the effect Rembrandt achieves in our *Christ Washing the Disciples' Feet*. To compare with the naturalistic Dutch landscapes of Hobbema and Ruisdael it is interesting to study those briefly popular "picturesque" landscapes by Dutch painters under the influence of the circle of the French Claude in Rome.

There is no question that in these comparisons Rembrandt and the Dutch Little Masters emerge victorious in modern eyes, their integrity triumphing through the years, pleasing us now as they did the Dutch bourgeoisie three hundred years ago.

HELEN F. MACKENZIE

GREAT DUTCH MASTERS

A SEMINAR

Under the Auspices of the Scammon Fund
Fullerton Hall, The Art Institute of Chicago

YOU are invited to attend a Seminar held in connection with the exhibition, Great Dutch Masters. This exhibit, containing about forty masterpieces of painting from seventeenth-century Holland, will open on November 18 to remain on view until December 16.

The Seminar is open free to Members, who must write to Daniel Catton Rich, Director of Fine Arts of the Art Institute, for tickets which will be issued in the order of application to the limit of Fullerton Hall's capacity. Only one ticket for each session will be sent to each Member, who, however, may request one guest ticket in addition. Please indicate which meetings of the Seminar, listed below, you are planning to attend, since individual tickets are being issued for each session. To accommodate large groups from the museum staffs and university faculties of the Midwest, Members are urged to write for tickets as soon as possible.

FRIDAY, NOVEMBER 27

Session One

- A. 10:00 A.M. A Background of Dutch History
Louis Gottschalk, Chairman, Department of History, The University of Chicago
- B. 11:15 A.M. Dutch Graphic Arts in the Seventeenth Century. (Illustrated)
Jakob Rosenberg, Curator of Prints, Fogg Art Museum, Harvard University

Session Two

- A. 2:00 P.M. Dutch Landscape Painting of the Seventeenth Century (Illustrated)
Wolfgang Stechow, Professor of Fine Arts, Oberlin College
- B. 3:15 P.M. Rembrandt and Hals (Illustrated)
W. R. Valentiner, Director, The Detroit Institute of Arts

SATURDAY, NOVEMBER 28

Session Three

- 11:00 A.M. Distinction in Dutch Painting (Illustrated)
Frits Lugt, The Hague, Holland

Session Four

- 2:30 P.M. *Rembrandt*. A full-length film starring Charles Laughton, produced in England, and directed by Alexander Korda

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PART TWO OF THE BULLETIN OF THE ART INSTITUTE OF CHICAGO

NOVEMBER, 1942

VOL. XXXVI NO. 6

MEMBERS' CALENDAR

November 1—December 4

Lectures are given in Fullerton Hall unless otherwise noted.

DATE	HOUR	
NOVEMBER		
Sun. 1	3:45 P.M.	ADVENTURES IN BUILDING—FROM PYRAMID TO PALMOLIVE (Art through Travel ¹). <i>Miss Helen Parker.</i>
Mon. 2	11:00 A.M.	FRANCE DECLAINS LANDSCAPE IN CLASSIC LANGUAGE. <i>Miss Helen Parker.</i> Gallery 27.
	11:55 A.M.	GLORY AND GRANDEUR IN CLAUDE AND POUSSIN. <i>George Buehr.</i> Gallery 27.
	2:00 P.M.	OLD FURNITURE IN A NEW SETTING (Home Decoration Clinic). <i>Dudley Crafts Watson.</i>
	6:00 to 7:30 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr.</i>
	8:00 P.M.	REPETITION OF 2:00 LECTURE.
Wed. 4	* 12:00 Noon	TOULOUSE-LAUTREC (World Masterpieces in Chicago). <i>Miss Helen Parker.</i> Gallery 42.
Fri. 6	10:00 to 12:00 Noon	SKETCH CLASS FOR ADULTS. <i>George Buehr.</i>
	12:15 Noon	FIFTY-THIRD ANNUAL EXHIBITION OF AMERICAN PAINTINGS AND SCULPTURE. <i>Dudley Crafts Watson.</i> Temporary Exhibition Galleries.
	2:30 P.M.	RUSSIA'S CONTRIBUTION TO AMERICA (History and Enjoyment of Art). <i>Dudley Crafts Watson.</i>
	7:15 P.M.	REPETITION OF 12:15 LECTURE.
	8:15 P.M.	OFF THE HIGHWAY IN MEXICO: SAN MIGUEL TO GUANAJUATO (Art through Travel). <i>Dudley Crafts Watson.</i>
Sat. 7	* 11:00 A.M.	GALLERY HOUR FOR CHILDREN. Children's check room.
	1:10 P.M.	MAKING A PICTURE OF A PARADE (The James Nelson and Anna Louise Raymond Fund for Children ²). <i>Dudley Crafts Watson, assisted by George Buehr.</i>
Sun. 8	3:45 P.M.	OFF THE HIGHWAY IN MEXICO: SAN MIGUEL TO GUANAJUATO (Art through Travel). <i>Dudley Crafts Watson.</i>
Mon. 9	11:00 A.M.	PORTRAIT PAINTERS IN EIGHTEENTH-CENTURY ENGLAND. <i>Miss Helen Parker.</i> Gallery 27.
	11:55 A.M.	CHANGES IN STYLE IN EIGHTEENTH-CENTURY PORTRAITURE. <i>George Buehr.</i> Gallery 27.
	2:00 P.M.	MODERN FURNITURE IN AN OLD SETTING (Home Decoration Clinic). <i>Dudley Crafts Watson.</i>
	6:00 to 7:30 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr.</i>
	8:00 P.M.	REPETITION OF 2:00 LECTURE.

* Programs marked with an asterisk constitute the Art Institute's contribution to public art education and are open free to the public. Members wishing to attend are urged to take seats early as none may be reserved.

¹ This course of Sunday travel lectures is open to the public at a charge of 28 cents, including Federal tax. Members holding Membership cards are admitted free of charge; families of Members and out-of-town visiting guests must pay the Federal tax of 3 cents per person.

² There are two additional scholarship classes under the Raymond Fund for public grade and high school students as selected by the Director of Art of the Public Schools, the Principals, and the Art Teachers. The eighth grade class meets Saturdays at 10:30 A.M., through December 12, and the high school class Mondays at 4:00 P.M., through December 14.

DATE	Hour	
NOVEMBER	* 12:00 Noon	GAUGUIN (World Masterpieces in Chicago). <i>George Buehr.</i> Gallery 41.
Wed. 11		SKETCH CLASS FOR ADULTS. <i>George Buehr.</i>
Fri. 13	10:00 to 12:00 Noon	FIFTY-THIRD ANNUAL EXHIBITION OF AMERICAN PAINTINGS AND SCULPTURE. <i>Miss Helen Parker.</i> Temporary Exhibition Galleries.
	12:15 Noon	
	2:30 P.M.	MEXICO'S ASTONISHING CHURCHES (History and Enjoyment of Art). <i>Dudley Crafts Watson.</i>
	3:45 P.M.	MEMBERSHIP TEA. Club Room.
	7:15 P.M.	REPETITION OF 12:15 LECTURE. Speaker, <i>Dudley Crafts Watson.</i>
	8:15 P.M.	ON THE HIGHWAY IN MEXICO: GUADALAJARA TO MORELIA (Art through Travel). <i>Dudley Crafts Watson.</i>
Sat. 14	* 11:00 A.M.	GALLERY HOUR FOR CHILDREN. Children's check room.
	1:10 P.M.	SOLDIERS MARCH (The James Nelson and Anna Louise Raymond Fund for Children). <i>Dudley Crafts Watson, assisted by George Buehr.</i>
Sun. 15	3:45 P.M.	ON THE HIGHWAY IN MEXICO: GUADALAJARA TO MORELIA (Art through Travel). <i>Dudley Crafts Watson.</i>
Mon. 16	11:00 A.M.	ROMANTICISM IN ENGLAND AND FRANCE. <i>Miss Helen Parker.</i> Gallery 27.
	11:55 A.M.	"COLOR IS EVERYTHING"—CONSTABLE, TURNER, DELACROIX. <i>George Buehr.</i> Gallery 27.
	2:00 P.M.	BEAUTY IN A THREE-ROOM APARTMENT (Home Decoration Clinic). <i>Dudley Crafts Watson.</i>
	6:00 to 7:30 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr.</i>
	8:00 P.M.	REPETITION OF 2:00 LECTURE.
Wed. 18	* 12:00 Noon	VINCENT VAN GOGH (World Masterpieces in Chicago). <i>Miss Helen Parker.</i> Gallery 42.
Fri. 20	10:00 to 12:00 Noon	SKETCH CLASS FOR ADULTS. <i>George Buehr.</i>
	12:15 Noon	EXHIBITION OF GREAT DUTCH MASTERS. <i>George Buehr.</i> Gallery 46.
	2:30 P.M.	GREAT DUTCH MASTERS—WHAT MAKES THEM GREAT (History and Enjoyment of Art). <i>Daniel Catton Rich.</i>
	7:15 P.M.	REPETITION OF 12:15 LECTURE. Speaker, <i>Dudley Crafts Watson.</i>
	8:15 P.M.	IN FLANDERS—THE VAN EYCKS TO VAN DYCK (Art through Travel). <i>Dudley Crafts Watson.</i>
Sat. 21	* 11:00 A.M.	GALLERY HOUR FOR CHILDREN. Children's check room.
	1:10 P.M.	MAKING THE CHRISTMAS CARD (The James Nelson and Anna Louise Raymond Fund for Children). <i>Dudley Crafts Watson, assisted by George Buehr.</i>
Sun. 22	3:45 P.M.	IN FLANDERS—THE VAN EYCKS TO VAN DYCK (Art through Travel). <i>Dudley Crafts Watson.</i>
Mon. 23	11:00 A.M.	HOLLAND DISCOVERS HERSELF—THE DUTCH "LITTLE MASTERS." <i>Miss Helen Parker.</i> Gallery 46.
	11:55 A.M.	LIGHT BEGINS IN 1640. <i>George Buehr.</i> Gallery 46.
	2:00 P.M.	BEAUTY IN AN UGLY OLD HOUSE (Home Decoration Clinic). <i>Dudley Crafts Watson.</i>
	6:00 to 7:30 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr.</i>
	8:00 P.M.	REPETITION OF 2:00 LECTURE.
Wed. 25	* 12:00 Noon	BACKGROUND OF DUTCH PAINTING (World Masterpieces in Chicago). <i>Miss Helen F. Mackenzie.</i> Gallery 1.
		<i>The Membership schedule of classes and lectures will be replaced by the SEMINAR OF THE EXHIBITION OF GREAT DUTCH MASTERS HELD UNDER THE SCAMMON FUND. (For information on special programs see last page of Part I.)</i>
Fri. 27	10:00 A.M.	SOCIAL AND HISTORICAL BACKGROUND. <i>Louis Gottschalk, Chairman, Department of History, The University of Chicago.</i>
	11:15 A.M.	DUTCH GRAPHIC ARTS OF THE SEVENTEENTH CENTURY. <i>Jakob Rosenberg, Curator of Prints, Fogg Art Museum, Harvard University.</i>

DATE	HOOR	
NOVEMBER		
Fri. 27	2:00 P.M.	HOBBEMA, RUISDAEL, AND THE DUTCH LANDSCAPE. <i>Wolfgang Stechow, Department of Art, Oberlin College.</i>
	3:15 P.M.	REMBRANDT AND HALS. <i>W. R. Valentiner, Director, The Detroit Institute of Arts.</i>
Sat. 28	* 11:00 A.M.	GALLERY HOUR FOR CHILDREN. Children's check room.
	11:00 A.M.	DISTINCTION IN DUTCH PAINTING (Seminar of the Exhibition of Great Dutch Masters). <i>Frits Lugt, The Hague, Holland.</i>
	1:10 P.M.	CHRISTMAS CARDS—AN EXHIBITION (The James Nelson and Anna Louise Raymond Fund for Children). <i>Dudley Crafts Watson, assisted by George Buehr.</i>
	2:30 P.M.	MOTION PICTURE (Seminar for Exhibition of Great Dutch Masters): <i>Rembrandt</i> , featuring Charles Laughton.
Sun. 29	3:45 P.M.	ART IN THE NETHERLANDS: REMBRANDT TO VAN GOGH (Art through Travel). <i>Dudley Crafts Watson.</i>
Mon. 30	11:00 A.M.	REMBRANDT, MASTER PAINTER OF HOLLAND. <i>Miss Helen Parker.</i> Gallery 48.
	11:55 A.M.	REMBRANDT AND THE INNER LIFE. <i>George Buehr.</i> Gallery 48.
	2:00 P.M.	A LESSON FROM DUTCH INTERIORS (Home Decoration Clinic). <i>Dudley Crafts Watson.</i>
December	6:00 to 7:30 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr.</i>
Wed. 2	8:00 P.M.	REPETITION OF 2:00 LECTURE.
	* 12:00 Noon	DUTCH PRINTS (World Masterpieces in Chicago). <i>Dudley Crafts Watson.</i> Gallery 12.
Fri. 4	10:00 to 12:00 Noon	SKETCH CLASS FOR ADULTS. <i>George Buehr.</i>
	12:15 Noon	EXHIBITION OF GREAT DUTCH MASTERS. <i>Miss Helen Parker.</i> Gallery 46.
	2:30 P.M.	DUTCH MASTER PAINTINGS IN THE UNITED STATES (History and Enjoyment of Art). <i>Dudley Crafts Watson.</i>
	7:15 P.M.	REPETITION OF 12:15 LECTURE. Speaker, <i>Dudley Crafts Watson.</i>
	8:15 P.M.	MEMORIES OF HOLLAND (Art through Travel). <i>Dudley Crafts Watson.</i>

MEMBERSHIP TEAS

Teas will be given by the Members to distinguished artists four times a year. The fall tea is scheduled for Friday afternoon, November 13, at 3:45 o'clock in the Club Room. Members of the staff, with the assistance of members of the Chicago Junior League, will receive informally and introduce artists and others of interest in the art world. The charge for this tea is 30 cents.

SUNDAY TRAVEL LECTURES

ART THROUGH TRAVEL—an inventory of the art and life of the United States and Pan-America, and the European origins of our culture—is presented by Dr. Watson and Miss Parker for Members Friday evenings and Sunday afternoons and for the public on Sundays at 3:45 P.M. Most of these lectures are illustrated with slides and motion pictures in color, and are accompanied by appropriate music. For specific subjects, please see the Sunday announcements in the Membership Calendar.

Public admission to the Sunday series of programs is 28 cents, including Federal tax. Members holding Membership cards are admitted free of charge; families of Members and their out-of-town visiting guests must pay the Federal tax of 3 cents per person.

LECTURES AND GUIDE SERVICE FOR THE PUBLIC

Department of Education. Miss Helen Parker, Head

The Department of Education offers at all times guide service by appointment to individuals, groups, and organizations. Gallery lectures on the permanent and temporary exhibitions, or lectures illustrated with slides on desired topics may be arranged. For detailed information regarding fees, etc., please consult the department office.

This season Miss Helen Parker will present her lectures—with the exception of the courses described below—as part of the Membership program. She will also give the Florence Dibell Bartlett Series of free lectures.

The Department of Education is now able, through affiliation with the Chicago Public School Art Society, to offer a limited number of free gallery tours to children of the Chicago Public Schools. Teachers will please make arrangements with the department office.

The following course is open to anyone:

AMERICA'S ART HERITAGE. A series of lectures by Miss Helen Parker based on the Art Institute collections, supplemented with slides. The course is designed to show how the arts of all ages and countries have made America a "melting pot" of art as well as of races. It is open to anyone for pleasure and a greater understanding of art. It will also be of use to teachers and amateur guides in interpreting the collections to pupils, service men, family and friends, young and old. Tuesdays at 6:30 P.M. \$5.00 for twelve lectures, plus 50 cents Federal tax.

DATE	HOUR		Place of Meeting
Nov. 3	6:30 P.M.	THE TWILIGHT OF GOTHIC AND THE DAWN OF THE RENAISSANCE.	Gallery 2
Nov. 10	6:30 P.M.	THE FIFTY-THIRD ANNUAL EXHIBITION OF AMERICAN PAINTINGS AND SCULPTURE, I.	Gallery 2
Nov. 17	6:30 P.M.	THE FIFTY-THIRD ANNUAL EXHIBITION OF AMERICAN PAINTINGS AND SCULPTURE, II.	Gallery 2
Nov. 24	6:30 P.M.	EXHIBITION OF GREAT DUTCH MASTERS, I.	Gallery 2
Dec. 1	6:30 P.M.	EXHIBITION OF GREAT DUTCH MASTERS, II.	Gallery 2

DEPARTMENT OF REPRODUCTIONS

REPRODUCTIONS, framed and unframed, suitable for Christmas gifts may be purchased in the Department of Reproductions to the left of the main entrance. Color prints from fifteen cents to eighteen dollars. Framed prints from fifty cents to thirty-two dollars.

A series of special Christmas cards is available with envelopes to match. These are priced at ten, fifteen, and twenty cents each and may be purchased by the dozen at a reduced rate.

Catalogues and other Art Institute publications are also available.

HOURS OF OPENING

THE ART INSTITUTE is open from 9:00 A.M. to 5:00 P.M., Monday through Saturday, and from 12:00 Noon to 5:00 P.M., Sunday, and legal holidays. Free days: Wednesday, Saturday, Sunday, and legal holidays. A fee of 25 cents plus three cents Federal tax is charged for admission on all other days. Members, students bearing special cards, and children under fourteen years of age are admitted free at all times.

The Ryerson and Burnham Libraries are open the same hours during the week as the Institute, but are closed on Sundays. Ryerson and Burnham Libraries are open from 6 to 9 P.M. on Monday, Wednesday, and Friday evenings during the school year.

For information, call Central 7080.

GOODMAN THEATRE

MEMBERS' SERIES

THIS is the day of rapid travel. But the mind of man is faster than an Atlantic Clipper. We shall move faster therefore than lightning, from the shores of the Delaware where *George Washington Slept* to Scotland, peopled by our warm allies. Most of us live in the world of preconceived notions about anything and everything—but especially about “other people.” We know that the Scotch are “dour” folk. But judging by the plays of Sir James Barrie they are a strange compound of hard common sense, a sentimentality that will brook no restraint, a congenital thriftiness, and a delicious, chuckling humor.

James Bridie is the outstanding contemporary Scottish playwright, well known in England, but quite new to America. The second play of the Series for the year is a comedy of a moderately well-to-do family, strangely reminiscent of our own people. The play is called *The Black Eye* and it may as well be understood that in the play the Black Eye is not a moral one, nor a figure of speech. It is merely a phenomenon which occurs when one's eye meets someone's fist with considerable impact. The play has been a great success in London. It is a première here.

The Black Eye will be performed from November 5 through November 21, with no performance on November 9 or 16, and with a matinée on November 12.

CHILDREN'S THEATRE

Alice is off on New Adventures in Wonderland, and every Saturday afternoon for the next several weeks all children may join the amazing journey which has been arranged by Charlotte B. Chorprenning on the basis of the mad imagination of Lewis Carroll. The immortal crew is all there. Alice, the Rabbit, Tweedledee and Tweedledum, the Duchess, the Cook, and the rest. The Dormouse is still in the teapot, and the Tea Party will be held on the stage every Saturday afternoon in the second act.

PICASSO PORTFOLIO NOW OFFERED AT SPECIAL PRICE

Understanding Picasso, A Study of His Styles and Development, by Helen F. MacKenzie, Curator of the Gallery of Art Interpretation, is a fully illustrated summary of the popular exhibition which was arranged in the Gallery of Art Interpretation of The Art Institute of Chicago in February, 1940, during the Chicago showing of *Picasso, Forty Years of His Art*. Twenty-two sheets (12" x 16") in a handsome portfolio. Introductory note by Daniel Catton Rich.

As in the original exhibition each important phase of Picasso's art is illustrated by one major work, surrounded by examples of the art of all periods which may have influenced his style.

For a limited time only, from September 15 through December, this portfolio is offered at the special price of \$1.50. Postage—18c.

Sponsored by The Art Institute of Chicago

Published by The University of Chicago Press

To order, mail this slip to
The Art Institute of Chicago

Name
Address

EXHIBITIONS

- September 1—Velvets and Brocades of the Fifteenth and Sixteenth Centuries. Lent by Dikran G. Kelekian, Inc., New York City. *Gallery A2.*
This exhibition supplements that of the adjacent gallery which shows contemporary material from the Institute's collections.
- September 15—Dress Materials and Designs of the Nineteenth Century. *Gallery L5.*
This exhibition has been developed from the Institute's collections to show the relationship between material and design in the costumes of the last century.
- September 25-November 15—Drawings and Illustrations by Susanne Suba. *Gallery 13.*
Twenty-five examples of the work of one of the younger New York artists.
- October 5-January 3—Exhibition of Near Eastern Embroideries Lent by Burton Y. Berry. *Gallery H9.*
Examples of seventeenth- and eighteenth-century embroidery from Turkey and the Greek Islands.
- October 5-January 3—Chinese Rubbings of Stone Sculptures of the Han Dynasty. *Gallery H5.*
These vigorous designs are carved on the Tomb of Wu, Shantung Province.
- October 8-November 30—Masterpieces of Craftsmanship from Medieval Church Treasuries. Lent anonymously. *Gallery G3.*
A famous collection of enamels and objects in gilded bronze made for the Church in the twelfth and thirteenth centuries, a monumental art in portable size.
- October 16-January 1—Woodcuts by Max Weber. *Gallery 16.*
The first exhibition in Chicago of this American artist's woodcuts, mostly in color, shown with the original blocks.
- October 20-April 20, 1943—American Furniture of the Seventeenth and Eighteenth Centuries from the Collection of Mr. and Mrs. Philip Young of Boston. Lent by Mr. Philip Young. *Galleries L2 and L3.*
This exhibition, which will open about the middle of October under the auspices of the Antiquarian Society, will bring to the people of Chicago an opportunity to study the products of the artistry and skill of the early American craftsman.
- October 29-December 10—The Fifty-third Annual Exhibition of American Paintings and Sculpture. *Galleries G52-G61.*
This exhibition has again been assembled entirely by invitation. A special feature is a large gallery devoted to a memorial exhibition of the work of Grant Wood.

November 2-November 30—The Masterpiece of the Month: Garden of Paradise by Hieronymus Bosch (Dutch, c. 1450-1516). The Robert Alexander Waller Memorial Collection. *Gallery 5B.*

A delightful, imaginative work by this "dreamer of nightmares" whose fantastic creations antedate modern Surrealism by some four hundred years.

November 5-November 29—The Room of Chicago Art: Exhibition of Paintings by Salcia Bahne and Julio de Diego. *Gallery 52.*

Salcia Bahne is noted for her rich toned figure compositions. Julio de Diego's deep feeling for the cultural background of Mexico has inspired many of his paintings all of which are solidly constructed and powerfully conceived.

November 6-December 6—Art in War. Life in the Service. *Gallery 53.*

A selection of sketches submitted by our soldiers and sailors in an art contest sponsored by the Hobby Guild of America. Men from thirty-three states participated. Sketches were featured in Life Magazine.

November 17-February 1—The Background of Dutch Art. *Gallery of Art Interpretation.*

Arranged in connection with the exhibition of Great Dutch Masters, this exhibit will show why Dutch seventeenth-century painting developed as it did, the patrons for whom painters worked, their homes, their manners and their customs.

November 18-December 16—Great Dutch Masters. *Galleries 46-48.*

A magnificent collection of Dutch paintings of the seventeenth century lent by Dutch museums and from outstanding collections in this country.

SCHOOL GLEE CLUB CONCERT

THE Glee Club of the School will give its annual Christmas concert in Blackstone Hall, Wednesday, December 2, at 3:30, repeating the program Sunday, December 6, at the same hour. Christmas music of many lands will constitute the entire program. Juanita Hunt will be soloist, Earl Mitchell organist, and Charles Fabens Kelley conductor. The Glee Club is a chorus of seventy-five mixed voices, now in its sixth season. Its first appearance was at a Christmas concert in 1937, with a group less than half the present size. Mrs. Charles H. Worcester has taken an active interest in its development and presented a Hammond organ, and from year to year has given additional funds for a musical library. It is largely due to her interest that the club has flourished.

THE ART INSTITUTE RESTAURANT WILL FEATURE SPECIAL FOOD DURING THE DUTCH EXHIBITION

Miss Mary Ann Warner, manager of the newly decorated Restaurant and Club Room, will serve special Dutch dishes to visitors during the exhibition of Great Dutch Masters. Thus you may continue at lunchtime your exploration of the Dutch seventeenth century.

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